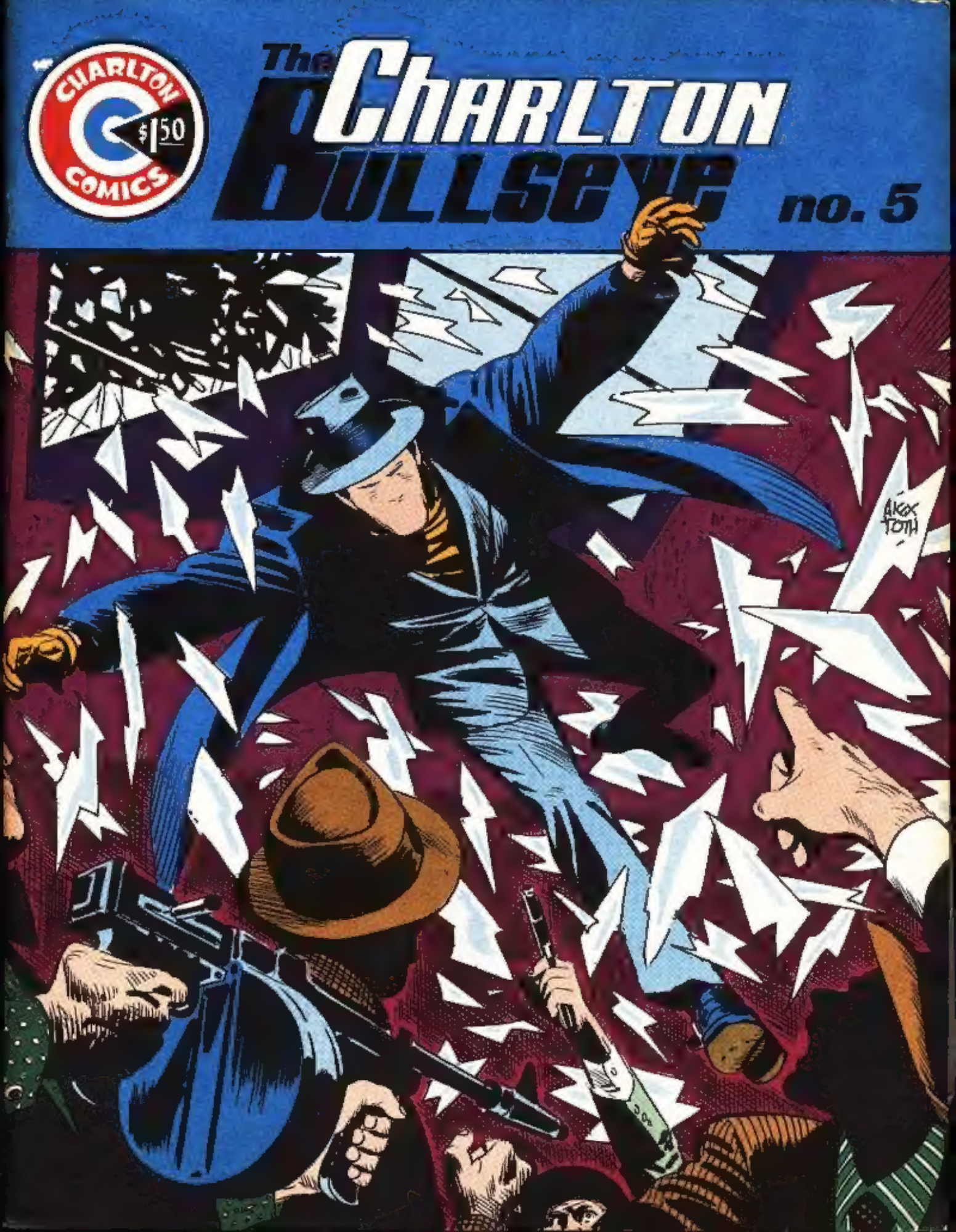

CHARLTON COMICS
$1.50
The CHARLTON BULLSEYE
no. 5
ALEX TOTH

BULLSEYE

Fanzine publishing, at best, is a tricky business. It seems that with every step forward you take, you wind up taking two steps backward. Such is the case with our favorite publication, **The Charlton Bullseye.** In these days of runaway inflation, paper shortages and the like . . . it's virtually impossible to maintain standards of quality without some sacrifice. Actually, what I'm trying to say is that your copy of **Bullseye** now is costing you $1.50. That's not to say that we haven't made some improvements with the increase. We added more pages and more articles and we've got a few surprises in the works as well!

One surprise I'm sure you won't like is that, as of **Bullseye #5**, we will be publishing on a **quarterly** schedule instead of bi-monthly. If you have noticed an unfortunate tendency for us to be late the past few issues, no other explanation is necessary! Leave us just say that it is a more realistic schedule under our present circumstances.

Some of that reason for being "terminally late" is the fact that later on this year, CPL/Gang Publications will be branching out into a whole new line of products which will knock fandom on their collective "cans"! Some of these I'm going to tell you about now. October of 1976 will see the return of what has been termed "the pinnacle of comic art publishing" namely, **WITZEND '76.** And for those of you who don't know what **Witzend** is, (shame on you) it's basically every major comic artist in the industry put together in a very thick book. More on this project next issue. Something that we're very pleased to announce is the release of two new posters especially done for us by **NEAL ADAMS** and **WALLY WOOD!!** Neal's poster can be seen gracing our back cover this issue and retails for a mere $2.50 plus 50¢ postage. The beautiful sci-fi poster by Wallace Wood is also available for $3.00 plus 50¢ postage. These are high quality, full-color prints that are suitable for framing! And this is just the beginning! September of '76 will see the return of another much-applauded fan publication, **CPL.** That's right, after months of delays, the thirteenth issue will appear with such contributors as Jack Kirby, Joe Sinnott, Dick Giordano, Jim Starlin, Dave Cockrum, Al Milgrom, Walt Simonson, Howard Chaykin, John Byrne, Frank McLaughlin, Roger Stern, Steve Grant and many more. Ordering info will be provided next issue, so hang on, hard-breather!

But, what about **Bullseye?** Well, one can never tell where the publishing winds may take us. Charlton Comics, with emphasis more on humor and romance titles in the past few months, will probably be less in the limelight in the immediate future, while we will concentrate on the Charlton adventure characters more. From your letters, we perceive this as the direction to head in. But, don't sell the folks at Derby short, they'll surprise you when you least expect it. Dig?

I'd like to apologize to those subscribers who didn't receive #4 until now. Needless to say, we encountered endless problems with the postal system and other diabolical forces! Add to that the fact that we are terribly understaffed at the present time. Please note also, because of the price increase, subscribers will lose one issue on subscriptions that end with #7. In other words, those subs now end with #6. And, in addition, the **writing contest** deadline is now being extended to August 30 for those misfortunate subscribers.

The biggest problem with **Bullseye** this issue is . . . trying to top it next issue! The covers alone should give some indication as to the quality of the material - on the inside. Our lead feature, **The Question,** is probably to be remembered as a classic in the years to come! Our author is Michael Uslan of Shadow and Beowulf fame and the artist, perhaps one of the greatest illustrators in the history of the comic art medium, ALEX TOTH! Study this strip carefully, readers, and learn!

Also enclosed within these pages, is the concluding chapter of the Doomsday + 1 adventure, "Time Slip", by our own Jocular John Byrne. What else, you ask? How's about articles on Flash Gordon and the Phantom, an interview with Phantom artist, Don Newton, letters from the readers, coming comics and news and, basically, a lot of enjoyable reading. Let's not forget to mention the boys at **Continuity Graphics Associates, Inc.** who spent some time for us!

What else can I say? Writing editorials is like using Lysorla, nice to try but hard to swallow!

Grackle Borgward, Naz Grod, Goodly Bump, Heavy Hemongers and other 1973 publishing cliches.

We get by with a little help from our friends, Jack Abel, Neal Adams, Terry Austin, Joe Brozowski, John Byrne, Paul Delpo, Bill Dubay, Dick Giordano, Lee Layton, Mike Nasser, Don Newton, Bob Ostrander, PAM, Bill Pearson, Carl Potts, Curt Ramsey, Howard Siegel, Roger Stern, Dan Svengrett, Alex Toth, Mike Uslan, and the man that lets us get away with this, George Wildman.

Editor and Publisher - Robert B. Layton
Assistant Editor - Phil Weaner

The Charlton Bullseye is published quarterly by CPL/Gang Publications, P.O. Box 877, East Derby Station, Derby, Ct., 06418. Vol. 2, Number 5. Entire Contents copyrighted 1976 by Charlton Publications, Inc. Single issues are $1.50 each. July - Sept. issue.

THE END
and the BEGINNING!

DOOMSDAY
13¼ x 17¼ IMAGE SIZE
NEAL ADAMS
$2.50

2
NEW
FULL COLOR
POSTERS
AVAILABLE
NOW

ADAM AND EVE
13 x 13½ IMAGE SIZE
WALLACE WOOD
$3.00

ORDER FROM:

CPL/GANG PUBLICATIONS
Box 877, East Derby Sta.
Derby, Connecticut 06418

INCLUDE 50¢ POSTAGE PER ORDER

COMING SOON: WALLACE WOOD'S "WORLD OF THE WIZARD KING" POSTER

NOW IN PRODUCTION

witzend

10th anniversary issue of the first and most celebrated fanzine produced by the professionals

52 pages of all new material by many of the most illustrious creators in the world of Comic Art & illustration

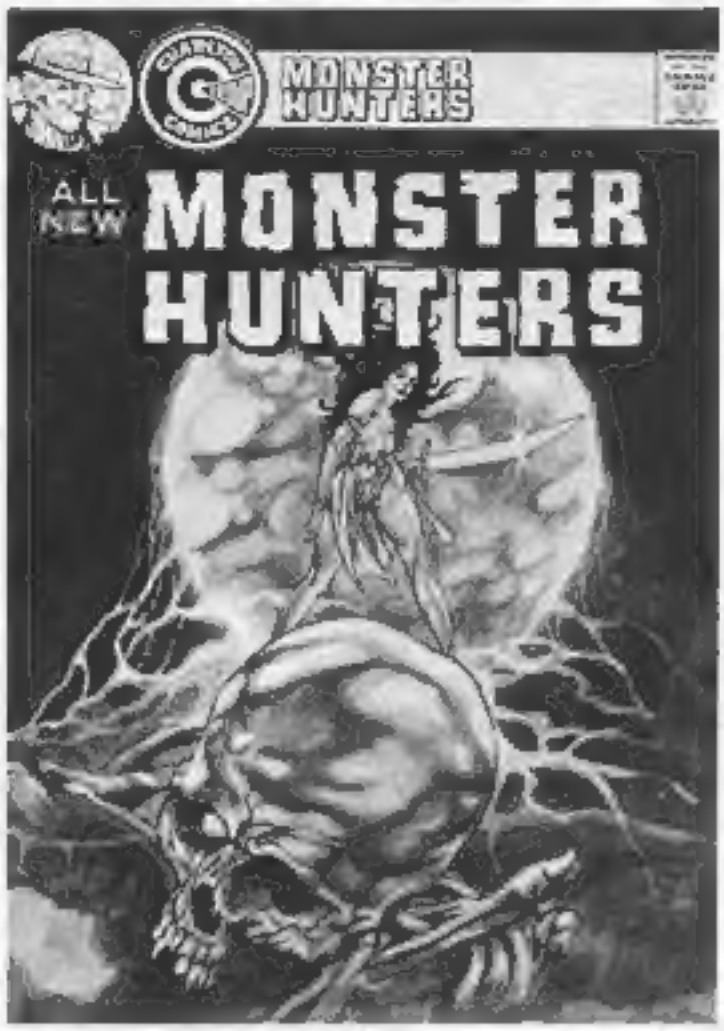
4 pages in full color, for the very first time, including a wrap-around cover by WALLACE WOOD

COVER PRICE WILL BE $3.00 PER COPY, BUT PLEASE DO NOT ORDER NOW. THIS WILL BE OUR FIRST ISSUE IN THREE YEARS, TO BE PRINTED IN OCTOBER, 1976, AND AVAILABLE IN NOVEMBER. DETAILS WILL BE FORTHCOMING IN FUTURE ADS. DEALERS RATES ON REQUEST. DIRECT SHIPMENTS FROM PRINTER FOR WHOLESALE ORDERS RESERVED BY LABOR DAY, 1976.

BILL PEARSON, EDITOR

BOB LAYTON, PUBLISHER

THE CHARLTON NEWS



The **Space: 1999** books will hold in production with #6 for the color effort and at #8 for the black and white magazine. This will be done until a sales study is conducted to determine the books' popularity with the general buying public. If the books are renewed, it will coincide with the second season this fall and all of the appropriate changes will be made.

On the television series, Prof. Victor Bergman will die and a new character will be added. She is an alien named Maya, who has the ability of molecular transformation. Also, the crew will receive new costumes and a more "family" environment will appear.

Frank Roberge, the editor of **SICK** magazine, passed away on April 11, 1976. No replacement has been named at press time.

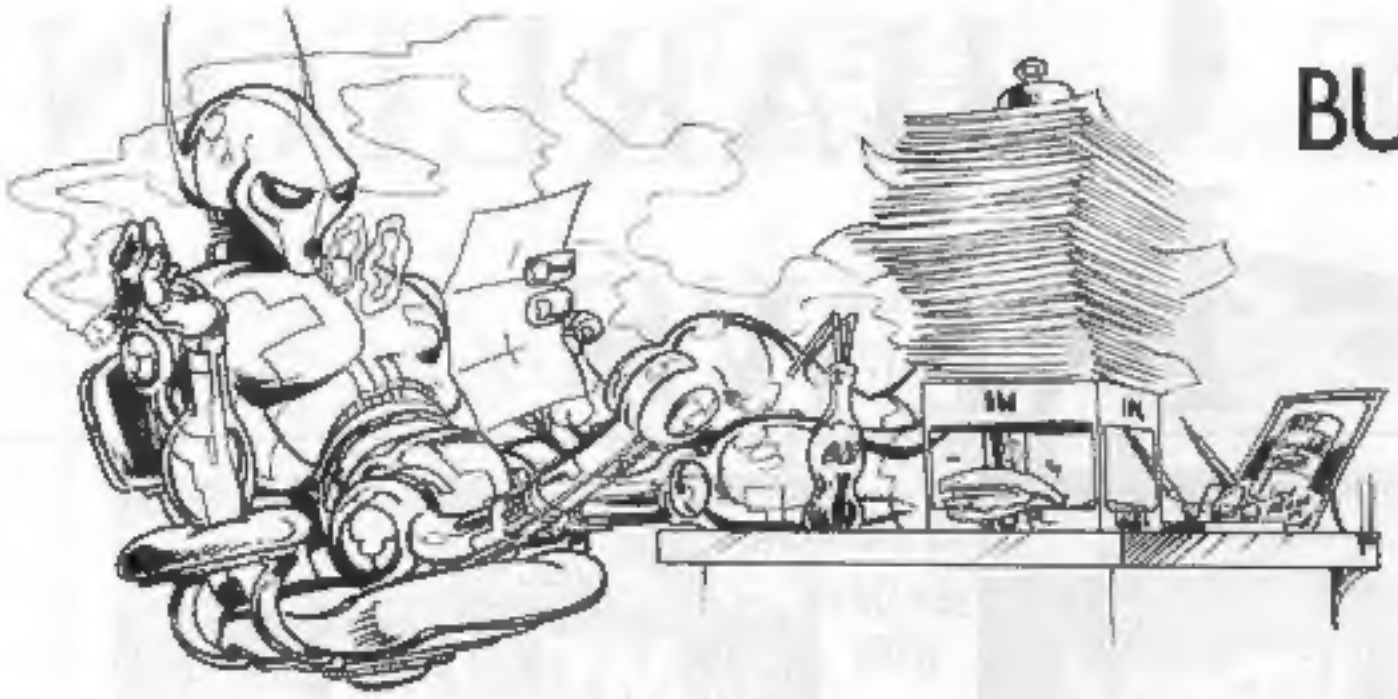
Joe Staton will no longer handle the art chores on a certain man with mechanical parts.

Charlton will be adding some new Hanna and Barbera animated books shortly. These will take the place of some of the weaker titles, soon to be dropped.

John Byrne is cutting back on his assignments at Charlton due to some outside committments.

It looks like at this time that Space: 1999 color effort will continue, but the seventh issue of that magazine may be delayed.

Wouldn't you know it, just when we do an issue of Bullseye commenting on the Phantom, that it's cancellation would be announced! The last issue will be #74 which has the story of the Phantom of 1776.



BULLSEYE FAN FARE

Dear CPL/Sarg.

Hiya. A few comments on the new Bullseye #4. I'll be blunt, the only disappointing factor of your latest issue is that I received a copy from a dealer before my subscription copy could reach me. But, I realize your difficulty in production these last few months.

The new E-Man story was just plain nice to see since our Energy Man's color comic folded. But, the Doomsday + 1 story was a welcome shock! News of your plans to "revive" cancelled strips was equally jolting. You people are bringing the dreams of all Charlton fandom to life! I personally would like to put in a vote for the completion of the Pranksters strip. Also, John Byrne mentioned in his "interview" that he felt Charlton could (should!) try a team magazine to revive some oldies. That idea also rolled around in my head too. A team consisting of Capt. Atom, Nightshade, Blue Beetle, Liberty Belle, Thunderbolt, Tiger (from Judo-Master, now an adult), Peacemaker, and/or guesting heroes like the Question, the Sentinels, and Sarge Steel. Don't get me wrong, you guys are doing terrific work, and publishing unpublished work is great! But, we could really get it going with a team! Who Knows? Your upcoming trilogy/teamup with 88, Capt. Atom and Peacemaker sounds like it's only the start!

All in all, I think you folks at CPL are gonna revolutionize comic fandom by uniting us under our common wants as to what we like, but couldn't make it in the commercialized comic field.

Much Success,
R. Taylor
1112 Royal St. Geo
Naperville, IL 60540

Sorry about the delay of your subscription copy, but Sleezemaster Layton pushed me so hard that I burned out some of my circuitry that delaying the mailing of all copies of C.B. #4. After all, why do ya think that Layton keeps me in chains during the publication time of the mag? I gotta keep all the orders locked in my head! Seriously though, we've kicked around ideas ourselves about creating a team of Charlton characters. And who knows, if we get enough response from the readers . . . well, you just might be surprised what comes your way!

Dear Editor,

First of all, I understand the complications your move to Derby has caused, and hopefully, it is the cause of the delay in the arrival of my subscription copy of the Charlton Bullseye. Fortunately, a second copy, obtained from Comics for Collectors, has just arrived in the mails, so I am able to comment on your first new venture.

It goes without saying that the latest issue of the Bullseye is, as you say, your best issue yet. But then, I am probably influenced by the appearance of E-Man! After all, he was the reason I subscribed to the Bullseye in the first place. John Byrne's, Doomsday + 1 story, "Timeslip", did have that one element that I like in my stories: Weirdness!

I must say, that the Charlton News is very valuable, as I plan to include such new quality books as Space: 1999 and the black & white edition of a man with unusual abilities such as running in slow motion to my most valuable collection.

In closing, I have only one small request: could E-Man appear every issue? Other than that, I anxiously await my second copy of Bullseye #4 (not to mention 5, 6, 7, 8, . . .)

Sincerely,
Wayne Williams
615 Madison Ave
Suffolk, VA 23434

Why would anyone want that fizzled-out energy has been in every issue, especially since you have this rascally robot around? Why the only thing that old Ew MC² has going for him is that dynamite chick with the fiery-red hair. Weeeeee! Anyway, I hear from the grapevine that E-Man returns to Bullseye in issue #5 and a chick named Vamfire is going to be introduced! Oh, WOW.

INVADERS? TAKING OVER THE EARTH? I'M AFRAID THAT YOU'VE GOT THEM WRONG. THEY'RE JUST WHAT THEY PRETENDED TO BE, PIRATES! THEY CAME TO EARTH TO RAID IT OF ALL OF ITS VALUABLE MINERALS.
THEY'RE RAIDING THE SEAS! THEY RIGGED THE GHOST SHIP TO KEEP AWAY THE CURIOUS

Dear Mr. Layton:

I've been getting Bullseye from various sources now for over a year and have received a few surprises. I enjoyed seeing the Captain Atom story but was surprised to see that you did not use my ending for that story. What happened to the script and artwork, as Dick Giordano told me that it had all been completed, and here I find someone else finished the story.

I probably have my copy of that script stored away in Brooklyn and am going to check for it so that I can see how the new writer did on it. I've also got plots set up for stories that I had hoped to sell to Charlton at the time that they dropped the Super Hero line. I also had a few plot lines done for other Charlton characters such as Dr. Graves.

I've been out of the business now for over three years because of illness. In that time, I've lost a lot of contacts but would be interested in getting back in again. I could do a piece on Nightshade for you and how I got ideas for her. I'd also like to do a new script on her as I've always had a soft place in my heart and head for her.

I was sorry to see E-Man go as well as some of the other better new adventure titles. I don't really enjoy the Six Million Dollar Man or Emergency as I can't get involved with the characters. Maybe if I were 20 years younger it might be different. As for Space: 1999, the premise is fine but the comic book stories seem to be more interesting than the TV scripts. I don't always care for the art on the comic book versions and I always laugh when I see them still sticking to old fashion ideas in the stories that deal with a world some 20 years in the future. If the stories dealt with nostalgia, it might be realistic. But it always seems ridiculous to see people in the future acting as if they existed in the past with old fashioned ideas and scientific fact. A futuristic story should deal with future thinking as that is what Sci-Fi is about in my opinion. And I think women should play a greater part in the stories and in stronger roles.

I hope to hear from you soon as I'd like to do some comic book work as well as get started on one or two projects for books that I have done some research on in the past few years.

Comic-Ally Yours,
David Kaler
N.Y.C., N.Y.

We're always glad to hear from one of the guys who made the Charlton superhero line of the mid '60's so dear to our hearts. David Kaler was responsible for the writing chores on such great characters as Capt. Atom and Nightshade. Perhaps, we can look forward to some David Kaler material in the upcoming issues of Bullseye. Speaking of Nightshade, that Darling of Darkness has always been special to us, also. Look for her return shortly with artwork by Mike Vosburg. We think you're going to be pleasantly surprised.

Dear Bob,

It was good to see the Bullseye again. I thought, overall, it was a typically fine issue - except I'm partial to text stuff (articles, etc.) but I'm always glad to see stories like E-Man and Doomsday. The Rog interview was okay. The total issue struck a good balance between "drama" (Doomsday) and humor (E-Man to an extent and Rog-John interview). Glad you liked that Frank Thorne centerpiece!!! I think the writing contest is a good idea. Not much more to say - except I miss the old assistant editor, Brian Bauer!!

Take it easy,
Brian Bauer
Indpls., IN

It's really great to hear from you, Brian! We would have brought you with us if there had been room on the truck.

THE QUESTION

CREATED by STEVE DITKO
PLOT IDEA by ROGER STERN
WRITTEN by MICHAEL DOLAN

VIC SAGE, CRIME BUSTING TROUBLE-SHOOTING ACE NEWSCASTER FOR WORLDWIDE BROADCASTING WHO, WITH THE AID OF PROFESSOR RODOR'S METAMORPHIC CHEMICALS AND HIS 'FACELESS' MASK, BECOMES THE NIGHTSTALKING SCOURGE OF THE UNDERWORLD ... **THE QUESTION!**

-ART-
ALEX TOTH

'FILLING IN' FOR VIC SAGE ON HIS NIGHTLY WWB NEWSCAST IS HIS ASSOCIATE, **NORA LACE** ...

TONIGHT, A REPORT THAT THE FLYING FELON, **THE BANSHEE**, HAS RETURNED TO THE NIGHT SKIES OF CROWN CITY! HE WAS BLOWN OUT TO SEA EIGHT YEARS AGO THIS WEEK, AND WAS PRESUMED DEAD --

-- VIC SAGE IS OUT ON THIS STORY NOW!

SAGE'S GOT SOME NERVE MISSING THE NEWSCAST YOU PAY HIM TO DO, SYD — NOW'S AS GOOD A TIME AS ANY FOR YOU TO GET HIM FIRED!

YEAH! AFTER ALL THE TIMES HE'S SHOWED YOU UP IN FRONT OF YOUR DAD, AN' ALL, SYD—

HERE'S DAD NOW! LEAVE IT TO ME!

SAGE BLEW IT AGAIN, DAD — THIS TIME HE'S GOT TO GO! FINIS! END! KAPUT!

NOT WHILE I'M STATION OWNER HERE —! VIC DOES THINGS HIS OWN WAY! YOU MIGHT LOOK, LISTEN, AND LEARN SOMETHING ABOUT MANHOOD FROM HIM, SYD! IF YOU CAN, THAT IS!

AT THAT MOMENT, NEAR THE DOCKS...

I DON'T KNOW HOW THE BANSHEE RECOVERED FROM BEING BLOWN OUT TO SEA — BUT NOW THAT HE'S BACK IN TOWN, I MUST FIND HIS HIDEOUT. IF THE QUESTION IS TO NAIL HIM! AND IF ANY ONE KNOWS WHERE HE IS, IT'LL BE — AH, HERE'S LOUIE THE LIP, NOW —!

BAR

EVENIN' LOUIE!... LET'S TALK SHOP!

WHERE IS THE BANSHEE'S NEW HIDEOUT?

S-SAGE!

I-UH-DON'T KNOW NUTTIN'! UNLESS Y-YOU GOT SOME B-B-BREAD T'LAY ON ME!

NOT A DIME, LOUIE! BUT IF YOU DON'T OPEN UP, FAST, I'LL HAVE THE QUESTION GET IT OUT OF YOU! — LIKE THE LAST TIME! REMEMBER THAT, LOUIE?

N-NO! NOT THAT! O-O-OKAY! I'LL TALK, SAGE! HE'S HOLED UP IN THE OL' ACME TOWER ON 10TH STREET — TOP FLOOR! NOW L'LEMME GO! OKAY?

OKAY — TAKE OFF!

Y-YEAH, S-SURE!

IT'S TIME FOR THE QUESTION TO APPEAR —!

IN THE ALLEY'S SHADOWS A TRANSFORMATION IS IN PROGRESS IN SECONDS! A SMALL PACKET, FROM INSIDE A BELT BUCKLE...

...IS A FACELESS MASK, WHICH PERMITS NORMAL BREATHING, SPEECH, AND VISION, FOR VIC SAGE, IN HIS GUISE AS THE QUESTION...

...AN EERIE GAS CLOUD IS RELEASED FROM A JET IN THE BUCKLE — WHICH CEMENTS THE MASK TO HIS FACE AND ALTERS THE COLOR OF HIS CLOTHING AND HAIR!

THE QUESTION STRIKES!

THE MINUTES TICK BY, AND FOR A FOUL GANG OF PREDATORS WHO HAVE PREYED ON SOCIETY, THEIR HOUR IS AT HAND! ...

... SO THE BOSS USED HIS HELIUM-FILLED CAPE AS A RAFT, AND HE DRIFTED TO A SMALL BARREN ISLAND, WHERE HE WAS STRANDED FOR SEVEN YEARS, UNTIL HE WAS RESCUED — LAST MONTH —

—THIS TIME, THE BANSHEE SAYS, WITH OUR MUSCLE AN' KNOW-HOW BACKIN' HIM UP, HE'LL BE SITTIN' ON TOP O' THE WORLD, SOON! HAR, HAR—

HE'LL ROAST IN HELL FIRST!

THE QUESTION!! GET 'IM—

GAAA! HE AIN'T GOT NO FACE!!

NOT UNTIL THE COURTS CLOSE THE LOOPHOLES IN PROSECUTION AND PLEA-BARGAINING LAWS, WILL AMERICANS BE SAFE FROM PUNKS LIKE YOU — !!

WHERE IS THE BANSHEE ?!?
TALK! — OR YOU'VE GOT ONLY SECONDS TO LIVE !!
N-NO! NO! PLEASE! HE LEFT TO LURE YOU INTO A TRAP — BY KIDNAPPING THAT VIC SAGE GUY!

AT WWB, THE EVENING NEWSCAST COMES TO A CLOSE ...

I WANTED SADE — BUT YOU'LL HAVE TO DO, BABY —

QUESTION! IF YOU'RE WATCHING, THIS CHICK WILL BE DEAD IN TEN MINUTES — UNLESS YOU SHOW UP!

SOON —

KEEP THOSE CAMERAS ROLLIN'!

EIGHT MINUTES LEFT!

SEVEN MINUTES TO GO!

SIX —

HEY!! SNIFF SNIFF!

SOMETHIN'S BURNING!!

TH' WHOLE PLACE IS FILLIN' UP WITH SMOKE! EITHER YOU GUYS PUT IT OUT, OR I PLUG THIS BROAD!

WRONG!

— AS USUAL!

WHA-?! TH' QUESTION!

AHA! AT LAST!

I WAS STUCK ON THAT CRUMBY OL' ISLAND FOR SEVEN YEARS BECAUSE OF YOU —!

ALL THAT TIME I PLANNED FOR THIS MOMENT —

— UNTIL I COULD TASTE IT!

I THOUGHT OVER EVERY DETAIL, TIME AND TIME AGAIN — FOR SEVEN YEARS, QUESTION!

WHEN YOU'RE AN IGNORANT, TWO-BIT HOOD, OF NO ABILITY WITHOUT THAT CAPE GIMMICK —

— EVEN 70 YEARS OF 'PLANNING' WOULD DO YOU NO GOOD!

WHERE ARE MY MEN? THEY WERE TO BE HERE BY N—

IF YOU'RE LOOKING FOR YOUR GANG, YOU'RE OUT OF LUCK, BANSHEE! THEY'VE ALREADY HAD TO ANSWER TO THE QUESTION!

GOTTA GET AWAY! OUT THE WINDOW! I-I CAN'T FAIL IN MY ESCAPE, TOO!— I'M THE BANSHEE!

YOU'RE JUST ANOTHER CHEAP PUNK CRIMINAL AT THE END OF HIS ROPE —! NO ESCAPE THIS TIME!

RRIIPPP

HA! I MADE IT!

I-I'M FALLING! I CAN'T CONTROL MY HELIUM CAPE!

HE-HE RIPPED IT OPEN! RELEASED THE HELIUM! —

I-I'M-

-FALLING!

THAT'S PROOF ENOUGH FOR THE OLD AXIOM: "THE WEED OF CRIME BEARS BITTER FRUIT"...

NEXT DAY'S WWB EVENING NEWSCAST FEATURES VIC SAGE AND HIS UNUSUALLY HEAVY COMMENTARY!

ONCE AGAIN, **THE QUESTION** WAS FORCED TO ACT IN ORDER TO PROTECT THE GOOD PEOPLE OF OUR CITY — WHO WILL NEVER TRULY BE SAFE UNLESS OUR JUSTICE SYSTEM ENFORCES LAWS NOW ON THE BOOKS FOR PROSECUTION — AND CONVICTION — AND CONFINEMENT OF THOSE CRIMINALS FOUND GUILTY, WITH NO CONCERN FOR THEIR POLITICAL, FINANCIAL, OR PERSONAL POWER! LET THERE BE EQUAL JUSTICE FOR ALL! TO PUNISH THE GUILTY — AND TO PROTECT THE INNOCENT —!

SAGE MADE YOU LOOK BAD IN FRONT OF YOUR FATHER AGAIN, SYD!

I'LL GET HIM NOW — WITH THIS LI'L OL' CONFESSION THAT I-ER-'CONVINCED' ONE OF THE **BANSHEE**'S MEN TO SIGN!

THIS CONFESSION STATES THAT VIC SAGE AND **THE QUESTION** WERE IN CAHOOTS WITH THE **BANSHEE** AND ARRANGED THE WHOLE INCIDENT WITH NORA JUST TO CREATE PUBLICITY FOR SAGE'S NEWSCAST!

HEY, SYD! THIS ENVELOPE WITH YOUR NAME ON IT WAS SLIPPED UNDER YOUR OFFICE DOOR!

BLANK!?

HEY! IT'S SMOKING!

WHAT'S TH! —?

THE QUESTION!

BUT, SYD—

THAT'S YOUR EVIDENCE AGAINST SAGE AND —!

SHUT UP!

C'MON, NORA — LET'S GET OUT OF THIS FOUL AIR!

MMM!

WANT TO SEE **THE QUESTION** BACK IN ACTION REGULARLY? DROP THE CHARLTON FOLKS A NOTE!

RRIPP!

END

©1978 King Features

FLASH GORDON

WE SING OF ARMS & HEROES !

by Dan Svengrett

One of the first, and certainly the most popular of the heroes in science fiction comics was FLASH GORDON, created by the great Alex Raymond in 1936. Immortalized in comic strips, film, radio, paperback books, and a multitude of comic books from a handful of companies, the story of Flash, Dr. Zarkov and Dale Arden on the strange and dangerous world of Mongo is still an exciting memory of many old readers.

It was natural, then, that when King Features Syndicate decided to discontinue their comic book division in 1968, they opted to have Charlton Comics continue Flash's comic book adventures, as well as those of other King Features greats, such as **Popeye**, **Blondie**, **Jungle Jim**, **Beetle Bailey**, and **The Phantom**, most of which still continue as Charlton titles today. The number of Charlton's **Flash Gordon** continued the numbering begun with the King title.

The first Charlton issue, # 12, featured what was probably an inventory story from King, though it may have possibly been commissioned by Charlton. The tale, drawn by the great Reed Crandall, set the pace for **Flash Gordon**, delving into the character's past, and pitting him against one of his old enemies, **Kang the Cruel**, his son, **Sheng**, now trying to fulfill his father's old plans of conquest, and the strange and beautiful cat like girl named Sadoiora. Hypnotized into believing herself the sister of Sheng, she first tried to kill Flash Gordon with a cool viciousness, which was turned toward Sheng, who was terrorizing the country of Alania with a green ray which turned all solid matter to dust, when she discovered the truth.

There were two surprises for the Flash Gordon fan in # 13. The first was a story about Flash's attempts to rescue a tribe of Mongo from the effects of a flood of radioactive water. It was notable for its peculiarly fluid style of artwork, dissimilar to any that readers had seen before. The artist, with what was possibly his single work to appear in color comics was Jeff Jones, who has since gone on to become one of the most demanded cover artists in the paperback field.

The other surprise was Pat Boyette.

Discovering that Boyette had been chosen as the permanent artists on **Flash Gordon** must have been a great shock for the fans of the old Alex Raymond strips. Certainly no two artists have a greater variance in style than Raymond and Boyette. Yet in another sense, Boyette's work completely captured Raymond's **Flash Gordon**, in imagination and storytelling, the two elements which made the strip so memorable. In addition, Boyette's **Flash Gordon** stayed religiously within the confines of the character as Raymond created him, and unlike the multitude of writers and artists who handled Flash after Raymond left the strip, returned the hero and his friends to the place and situations which suited him best, the planet MONGO.

Regardless of his stylistic differences with Raymond, Boyette's art work was at its best on the book, equaling and perhaps even surpassing his excellent present work on **Korg, 70000 BC**. There seems to be no record of who handled the scripting, and it is not unlikely that Boyette, whose talents in the writing department have been demonstrated in both **Korg** and many of the Charlton mystery titles, was responsible for that end of the book, too.

Boyette's first story, which made up the second half of # 13, recounted a journey made by Flash, Zarkov and Dale to the Templar Caves in the Valley of Lost Souls on Mongo to find a mud which will counteract a cosmic poisoning that Zarkov had contracted. There, they met the oddest of all Mongo's bizarre inhabitants, the proud and paranoid mud men. Escaping them was more a matter of luck than judgement, and Flash vowed to one day return and discover more about Templar Cave.

With the next issue, the stories returned to the full-length format, and more characters from the old Flash Gordon mythos were reintroduced; and this case, **Prince Barin** and, more importantly, Azura, the Witch Queen of Mongo. The ex-foe and one time lover of Flash Gordon teamed with one of the aides of Flash's greatest enemy, Ming the Merciless, to make seven doubles for Flash Gordon. With these, they temporarily dethroned Barin and took control of Mongo. Only after Flash and Azura disarmed the bomb which threatened her kingdom did the Witch Queen repair the work her spells had done in the service of the usurper Rancor. The story was filled with those elements which made Flash Gordon famous: exotic locals, adventure, surprise twists, beautiful women, and that special blend of barbarism, action, and magic.

Masked swordsmen, hawkmen, renegades, blue-skinned warriors, and a visit to the Lost Continent of Mongo, scene of Flash Gordon's most exciting adventures, were the ingredients which were skillfully woven together into "In The Land of the Djale", the episode composing **Flash Gordon** 15. When Dale is kidnapped by a mysterious trio, Flash traces her path into the Lost Continent. There he is captured by the people of Djale, a warlike race who wish to conquer Mongo. While Flash finally rescued Dale, he also met two of the most interesting characters in the Flash Gordon legend. The first was Lord Garo, master of the Djale, whose robot alter-ego became Flash's most formidable opposition, and the other a swordsman named Dunce, an enigmatic being whose masked face was undetectable until he crossed the path of Flash Gordon. Neither were fully developed, and one could only hope that both would make future appearances.

It was with **Flash Gordon** 16 that both Boyette and Charlton reached their stride. For "Into the Mystic Realm" reintroduced that greatest of villains, Ming the Merciless.

How does one describe Ming? A sardonic, devilish face tipped by a double-forked beard, two cold jewel-like eyes pressing out from a malignant visage. Of all villains, only Ming conjures up a vision of powerful, unstoppable evil. Coming back from supposed death, only Ming would ally himself with demons in his lust for conquest.

Boyette's Gordon was never more heroically rendered as when he teamed with Prince Barin of the Mystic Realm of fight Ming in that strange cosmos. The story telegraphed coming trends in comics by mixing both sword-and-sorcery and Lovecraftian horror. Swordplay never at a shortage in Flash Gordon, found its way into nearly every panel. But did even Nias-Kor, as neat a synonym for Cthulhu as has ever appeared in comics, destroy Ming the Merciless when Flash Gordon ended his plans?

The format went to two stories per issue with #17. Plants that kill attack Barin's kingdom in "The Creeping Menace" mutated by a hermit named Baron Khasl. While Flash and Zarkov destroyed the organisms, the story ended on an ominous note: the obsessed figure of Khasl standing amid a waste of snow, his crazed mind fixed on revenge.

The second story, "The Intruder" pitted Flash against a planetoid which reflects all energy — with devastating results. Only when Flash Gordon smashed to the center of the hollow sphere (in a beautiful crash sequence) was the thing stopped, blown apart by the omniraser created by Zarkov. Still, it was never discovered just what the thing was, and as Zarkov comments, "... if there are more of them, the universe is no longer safe!"

The kingdom of Arboria faces its strangest adversaries in "Scourge of the Locust Men!" the lead story in **Flash Gordon 18**. These four-armed creatures, with their own chitinous armor for protection, stood up against both the forces of Prince Barin and his ally, King Vulcan of the Hawkmen. Flash, disguised as a locust, penetrated their home grounds to find Ming the Merciless. When the leader of the locustmen discovered the extent of Ming's evil, he destroyed the ex-tyrant of Mongo in an obliterator field. But once again, we must ask the question asked so many times by Flash Gordon himself: "Is Ming really dead?"

The question may never be answered, for the last story in the issue was the last new Flash Gordon story done. Strangely enough, the story took Flash and his friends off Mongo for the first time in the series, as if to warn of the impending change in the book. In "Time Waits For All Men", the aliens Dr. Flash Dale, and Zarkov go out of control and crash on an unknown world populated by dinosaurs, a duplicate of our own world as it existed more than two million years ago. Unfortunately, with Dale threatened, Flash and Zarkov are forced to wreak destruction upon the world, disrupting strange paths of evolution which might one day result in a new Earth.

But the most interesting story in **Flash Gordon 18** was a filler called "Shiraz!" based on the historical meeting between Shah Mansur of Khuzistan and the great conqueror Tamerlane, and recounting the battle which resulted in Tamerlane's rule over the great empire of Persia. The story was, like the Jones story in **Flash Gordon 13**, drawn in an eye-catching and extremely unconventional style. The artist, now also one of the top illustrators in the field, was Mike Kaluta.

Many waited for **Flash Gordon 19**, but it never appeared. Its rarely matched seven issue run of high quality stories and art was finally broken. Economic pressures had their way, and the book was cancelled.

Why didn't the title catch? It's hard to say. Certainly the years have given ample proof of Flash Gordon's popularity. One can only assume that the time was wrong, coming at the end of a peak period of comics in general, and getting caught in the resulting slump. Perhaps it was the traditional resistance of the comics reader to science fiction that killed the title, trapped as it was in the no-fans' land between trends. It was too late for the superhero trend, and too early for the sword-and-science/sorcery heroic adventure trend.

And what now? With the traditions being broken, and such items as **Space: 1999** smashing its way into television, with the comic strips and pulps and serials in great demand in nostalgia circles, and Flash Gordon himself inspiring hordes of imitations and parodies, could he not be revived in his own magazine? With science fiction like **Space: 1999** becoming well-set in the comics field now, isn't it time to bring back the father of comics science fiction adventure, Flash Gordon?

For, wherever and whenever men gather to sing of arms and heroes, surely they will sing of Flash Gordon.

©1975 King Features

THE PHANTOM

by Curt Ramsey

"Four hundred years ago" the oft-repeated story goes, "the sole survivor of a pirate raid was washed up on a remote Bengali beach. He swore an oath on the skull of his father's murderer. He was the first Phantom, his descendants followed. Jungle folk, thinking them the same man, believed him immortal. He is the nemesis of evildoers everywhere — feared and beloved — the Ghost Who Walks, the man who cannot die, THE PHANTOM!"

Forty years ago, a less related story goes, the young Lee Falk introduced millions of newspaper readers to the first of the costumed crimefighters who would soon dominate the four-color world of the comic strip. Today, Falk's brainstorm reaches a world-wide audience estimated at 100 million each day, and shows no sign of stopping: the strip that cannot die: THE PHANTOM!

On February 17, 1936, the new strip made its debut. Originally, Falk (who had created the already popular Mandrake the Magician just two years before) saw the Phantom as a mask playboy who donned mask and skintight costume to fight crime and aid his childhood sweetheart, Diana Prince. Somewhere along the way, during the early, formulative months of the feature, Falk had the brainstorm that insured the Phantom's success; why not change the setting to the mysterious East, to a primitive jungle stage that would prove the perfect counterpoint to the ultra-sophisticated, urbane Mandrake. What's more, the jungle setting would allow Falk to draw upon the jungle tales of Rudyard Kipling and Edgar Rice Burroughs, that he had greatly enjoyed during his childhood.

Skillfully, Falk began to weave intriguing clues into his mysterious tapestry, hinting that the Phantom was far more than just an ordinary crimefighter. Luckily, Lee Falk had yet to establish the relationship between the Phantom and Jimmy Wells, Diana's foppish boyfriend. The Wells character was quickly dropped, as references to the four-hundred year existence of the Phantom emerged.

The strip was a success and the mythos grew. Today, readers of the strip, may find the Phantom and his ancestors battling vampires in Europe, piracy on the high seas and street crime in America. The most frequent setting, however, is the Deep Woods of the Bengalla jungle, and Devil, Hero and the Bandar Pygmie Poison People have become familiar friends to the Phantom's legion of fans.

So great is the Phantom's popularity that he became a symbol of freedom during World War II, and a password for the Norwegian underground. Although the occupied Norwegian press was controlled by their oppressors, the Phantom was smuggled in across the border from Sweden and still appeared regularly in Norway's newspapers. In the same Nazi controlled papers claiming the United States was in ruins, the Phantom appeared daily, assuring his readers that the Allied cause was still strong.

Today, the Phantom's popularity is as strong as ever. Phantom-phans follow the adventures of the Ghost Who Walks in newspapers in over forty countries, in the popular paperback series, and in Charlton's own version of the PHANTOM.

©1976 King Features

NASSER — ABEL

a discussion with DON NEWTON

© 1978 King Features

"I LIKE TO TELL STORIES WITH PICTURES"

by Howard Siegel

When Bullseye Bob Layton, editor of Charlton's "Bullseye" asked me to do an interview with Don Newton, my first reaction was "Why?" Because nobody knows Newton's history better than you, was the phone reply. I have to admire Bob's correctness. Immediately my thoughts were of the letters between Capt'n Newton and myself that have been saved and savored over the years as well as the pieces of art he's given me. Also there were the many fanzines that contained his proliferation of work, and the notes I never used in doing his fan profile for my RBCC column five years ago. "How many pages do I get?" As many as you want. The pot was sweetened. "I hate straight interviews, Bob. The reader will get weary scanning the left column of role identification between questioner and replyer. Why not let me make it a combination of profile and interview?" You're on!" And so I am.

My first contact with Capt'n Newton (I always call him that because of his deep affection for a famous red garbed super hero sometimes known as "The Big Red Cheese") was the result of a query about one of his very first contributions to comics fandom via an unidentifiable hero and sidekick that graced a publication titled "Golden Age #3". In discovering that they were two of Charlton characters he named "Red Wraith" and "Crimson Kid". I also found out that these were but two of the costumed adventurers Don created when he was in his pre-teens. He had quite a roster of these super heroes as a boy and recalled others included "Cosmic Man", "Ten", "The Headsman", "Capt Galaxy" and "Electron". What is more important is that the artistic talent and desire were silent within him and he never allowed them to wane as he grew up. Weren't we all caught drawing caped and masked men instead of doing our written assignment in class? In Don's own words, "I liked to do pictures that tell a dramatic story. It's as simple as that. I always had the desire to do a comic strip. It was only a matter of finding them time." Little did he know.

The statistics read Occupation: Art teacher at Mountain View High in Phoenix, Arizona for the past six years. Most severe critic: 7 year old son, Tony, himself a gifted artist as magic marker and crayon sketches have, reveal. Don's degree is from Arizona State where he started out minoring in art and developed his ability to work with clay. He did some sculpturing also, accounting for his beautiful paper-mache statuettes and wood and cardboard medieval weapons which are displayed throughout his home. Before college however the good Capt'n could make a claim to fame in that he set a high school record for the shot put and that abetted his plans to become an athletic coach. At one time he was also middleweight wrestling champion of Arizona. A back injury forced him to ease up on the athletics and go into art full time. So today he's still developing healthy bodies, but they are in the persons of the characters he pencils and inks for Charlton. If Don has any hangups he won't admit to. I'll say that one of them is that he never dates his mail.

Even before Charlton enlisted Capt'n Newton, Don had professional credits. He did the "Sport Star of the Week" panel for The Mesa, Arizona Tribune while a sophomore in high school. He also satisfied a commission of 6 religious paintings for the Hattie Kleinbrook Memorial Collection. Each was 3 X 5 feet and were turned into Christmas cards. He was on the staff of the nationwide "Master Artists Painting Course" correcting student submissions and writing them letters of criticism. He has made guest appearances on local TV shows, such as "Captain Super". Of this, he once wrote, "Believe it or not the character I was dressed as got a boatload of fan mail. And those kids have never seen one of his comics!"

S: Hey Capt'n Newton! Most of the new professionals are just out of high school and got into the business as the ultimate display of their devotion to comics. They go heavily involved in fandom and trained themselves by racing the work of their favorite artist, learning through hard and probably unsuccessful efforts at just what it takes to meet the minimum standards acceptable to the industry. You didn't have to go that route. Explain.

N: Well, by the time I did my first piece for Charlton, I had been teaching art classes for some years and did work for more fanzines than I can recall. Halftones, india ink, fine line brushes and the like were not new to me. In fact, I did several things that you might say were my proving grounds before submitting samples to the pros. "This Savage Earth" which ran in five or six issues of RBCC was the first dry run. You recall I was a combination of "Brave New World" and Flash Gordon in concept. Then there was the ten page "Blood Island" piece I did for "Grave Tales", the coloring book collaborated on. It was historical in nature, dealing with the hardships of settlers in a new land. These exercises proved to me that I could work within panels.

S: It's a pretty well known fact in the industry that Frank Robbins is a speed demon when it comes to doing stories. I recall you once told me that you broad panelled two pages of "This Savage Earth" during your lunch hour in the school cafeteria. Would you say that your ability to work fast has been an asset?

©1976 King Features

N: Indeed, yes. Remember, my professional work for Charlton is still a part time endeavor which means I can only devote myself to these assignments after school and on weekends. Since Charlton began using painted covers for many of their titles, I've done 20 already. These take a giant chunk out of the work time.

S: Are you still angry over the roadblock once put before you because you live in Arizona and New York was considered the only area an artist could live in if he was to get pro work?

N: You bet. Charlton was the only publisher interested in giving me a try. With them it's ability, not geography. I probably could have been a professional comic book artist two years earlier had not the stigma of long distance been a quirk of certain editors.

S: Go into detail about how you and Charlton got together. It can be important to the readers in that it again proves that a smaller publishing house can be more dynamic and willing to try out talent, whereas DC and Marvel are fixed in their methods and formulas.

N: Actually, the story wouldn't win an Academy Award. I was reading an issue of RBCC and came to the story and picture of Charlton's forthcoming super hero, E-Man. The concept was eye boggling, and prompted me to send Charlton some samples of my work, including "Blood Island", along with a letter of introduction. Nick Cuti called me and asked that I do a sample piece, which was, in my opinion, too hastily done and left much to be desired. But both Nick and George Wildman liked it and I've been turning out work for them ever since. They're very easy to work for and have kindly put up with the rough edges in my art, offering me many words of encouragement. To be truthful, I was like all the other newcomers to the industry. I felt that if you didn't work for Marvel or DC, you just weren't a pro. My brief association with the Charlton people has taught me that this is just a fable. I have no desire to leave Charlton now.

S: What do your students think of having a teacher who tells them to draw a vase of flowers or the Mayflower landing at Plymouth, and then he goes home and does comic strips?

N: Very funny, Siegel. It just so happens that Mountain View is located in the low rent district and most of the kids don't even know what a comic book is. Only a few of my fellow teachers and one or two students know about my extra curricular activities. I don't publicize it too much. Of course, I can't account for my son, Tony. For all I know he may be trading issues of "Ghastly Tales" for a six pack of bubble gum!

S: Reviewing the collection of letters I have from you, I note a plethora of ink colors, and the use of everything from a 15¢ ball point pen to lavish nylon tipped instruments. What about the tools of your trade? Do you favor brush or pen?

N: Well, first I think you should know that my drawing board is used only when I'm painting. I do all my pencilling and inking in an easy chair with the board in my lap. Unconventional, but for me it's comfortable. A flat tray would be just as handy. I seldom ink with the same type of brush or pen for any length of time. I used a pen in doing "Beazley's Ghosts", a #2 brush for "Orion", and a "0" brush on some of the Baron Weirwulf pages.

S: Give the Bullseye readers a typical work day.

N: Okay. I "blue pencil" a page during a free period at school, lighten it up in regular pencil that night. The following night I'll ink it. I'm slow at inking, probably because this has been my weak point, but with the help of people like Dan Adkins I've noticed an improvement. I'm sure readers can too if they compare some of my first Charlton pieces with say, "Orion".

S: What future plans does Charlton have for you?

N: In March I began my first Phantom story. When one realizes that he was the very first costumed adventure hero to appear in the comics, the rare privilege of doing the art is tantamount to being allowed to bat for Hank Aaron. Aside from an occasional ghost story, the only plans Charlton has for me is The Phantom, and believe me, I couldn't ask for a more prestigious assignment!

Now that I have about five Phantom stories behind me, I've been able to really put myself into all aspects of doing the strip, including some writing. I'd like to take a moment to tell you how the idea to put the Phantom in Casablanca developed. Bill Pearson, a real talented guy whose work for Charlton will really be appreciated by readers, wrote some Phantom summaries for me, and at the end of one decided to be funny and penned in "and in the end the Phantom stops in Casablanca where he meets Bogart, Lorre, Greenstreet, etc., etc." When I read this I thought he was nuts, but then I began to see a possible story. I called him and he then thought that I was nuts. Nevertheless, the story developed and after redoing it several times, the both of us submitted it to Charlton. They called it "a classic". I hope so. It could start a trend. It could also spoil me because it was so enjoyable to collaborate on.

S: Everyone I've spoken to in New York circles feels that you've arrived with your acrylic painting covers. I hesitate to tell them that of the first five you did, your favorite was the one for "Confessions" #89!

N: Siegel, I'm beginning to think I did right in drawing you as a 60 year old Air Force colonel in that Baron Weirwulf's Library story, "A Report On UFO's" in Ghost Manor #20.

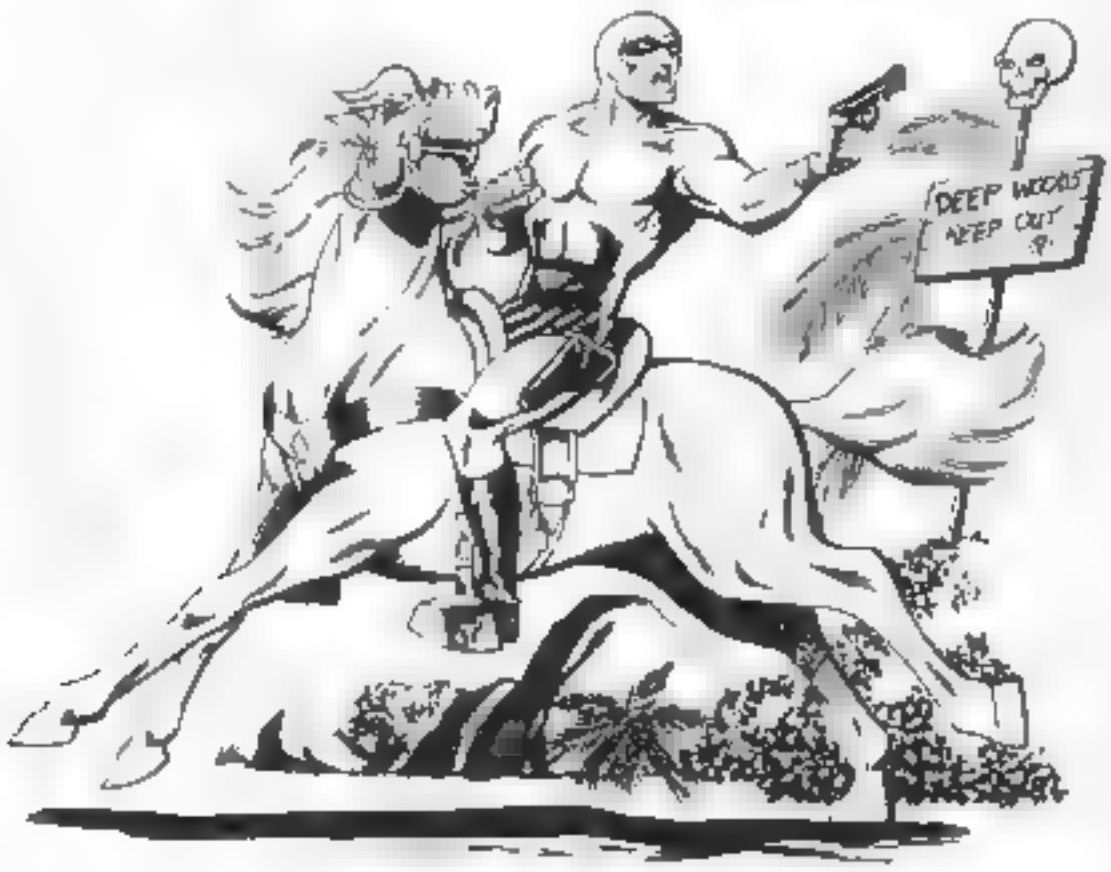
S: You win, Newton. The pen is mightier than the sword.

This piece wouldn't be complete if I didn't reminisce about some human interest aspects of my friendship with Capt. Newton. For instance, there was the time he was flooded out of his apartment on East Osborn Street. Most of his pictorial research material was water damaged. In case you might wonder at what importance or relevance this is to an artist, be it known that they at most refer at some time to stills, models and technical photographs to capture authenticity in their work. Getting back to the point, I acquired for several weeks gathering such trade journals as Modern Packaging, Soap & Sanitary Chemicals, Heating, Ventilating & Air Conditioning News, etc. to help him refurnish his library. It shows up in the backgrounds of many of his stories.

Another pleasant memory, actually a fulfillment, was the opportunity to collaborate with the good Capt. on a piece of art. I did the pencils and he the inks for the Nature Boy tale that I authored in Bullseye #2. I proudly display the mounted original in my office, along with several other Newton paintings. His house is a virtual art museum with every available piece of wall space occupied by a framed oil. I always maintain that Newton cannot be truly appreciated until you've seen his paintings in their real form.

If I've had a disappointment, it would be the fact that the lack of plaques prevented me from accepting for Don, his award as the best fan artist of 1973 at the New York Comic Art Convention. I had a well rehearsed speech all ready to put forth on the dais. It would have ended something like this: "Capt., it's been fun."

And so was doing this article.



Dave Cockrum

©1978 King Features

DOOMSDAY 1

DOOMSDAY HAS COME AND GONE. NOW THE INTREPID FOURSOME WHO'VE SURVIVED THE WORST MUST FACE EVERY NIGHTMARE DEVELOPMENT OF THEIR PRECARIOUS FUTURE, INCLUDING A MONSTER FROM THE DAWN OF EARTH'S PRIMEVAL PAST!

A MYSTERIOUS MASKED GIRL CALLED **CAMEO** RESCUES THEM FROM A DINOSAUR THAT HAS APPEARED SUDDENLY FROM OUT OF NOWHERE, ALONG WITH OTHERS OF ITS KIND, AND ESCORTS THEM IN HER SHIP, THE ALBATROSS, TO A FANTASTIC CITADEL SHE CALLS THE ***AERIE!***

AND NOW, THE SENSES-SHATTERING CONCLUSION OF ***TIME-SLIP!***

WITH THE PRODIGIOUS GRUMBLING OF HIDDEN MACHINERY A GREAT OAKEN HANGAR SWINGS OPEN ...

HERE IS A LIGHT FALL OF DISLODGED SNOW, THEN THE ALBATROSS PLUNGES INTO THE WARMTH OF THAT OPENNING...

IN INTO A BUSTLE OF ACTIVITY THAT MORE SUITS THE NAME *BEEHIVE* THAN *AERIE*

LOOK AT THE *SIZE* OF THIS PLACE! IF THE REST OF THE AERIE IS TO SCALE, IT MUST FILL HALF THE MOUNTAIN!

"IT *DOES*," REPLIES CAMEO, "AS WELL AS SHAFTS THAT DESCEND SEVERAL MILES INTO THE CRUST, FOR HEAT.

ABSOLUTELY INCREDIBLE! ER - LISTEN -- THIS PLACE FASCINATES ME. HOW'S ABOUT YOU 'N' ME GO SOMEPLACE, HAVE A COUPLE OF HOT TODDIES AND TALK ABOUT IT?

BOYD!

HOW QUAINT! COULD THAT BE CONSIDERED A *'PASS"* CAPT. ELLIS?

I APPRECIATE THE THOUGHT, BUT A *"HOT TODDY"* WOULD BE OF LITTLE USE TO ME, AS YOU CAN SEE...

OH MY GOD!

LINO NOT LIKE," GRUMBLES THE GOTH. "TIN MEN BAD— TRY TO HURT US BEFORE!"
BOYD LOOK! WHAT HAVE WE GOT OURSELVES IN TO? THEY'RE ALL ROBOTS!
EVERY ONE HERE!
NOT QUITE EVERYONE, MY DEAR

AIRWAVE

THE MAN FROM ELSEWHEN

JOHN BYRNE
WRITER / ARTIST

BOB LAYTON
EDITOR

ROG 2000
ROBOT EXTRAORDINAIRE

FORGIVE ME FOR STARTLING YOU, MY DEAR - CAMEO HAS REPEATEDLY CHIDED ME FOR MY MELODRAMATICS

I REGRET MY TRUE NAME WOULD BE TOO DIFFICULT FOR YOU TO PRONOUNCE.

SO, PLEASE CALL ME *STINSON TEMPEST!*

STINSON? ALRIGHT, FROM MY LANGUAGE STUDIES I KNOW THAT MEANS "SON OF STONE" IN OLDE ENGLISH... BUT WHY "TEMPEST"?

A RATHER TENUOUS *PUN*, MY DEAR.

I AM STRUCK BY THE SIMILARITY OF *TEMPUS*, WHICH MEANS *TIME*, AND *TEMPEST*, WHICH MEANS *STORM*. THUS, A NAME TO SUGGEST A *TIME STORM*...

OKAY. BUT WHY DO YOU THINK WE'D HAVE TROUBLE PRONOUNCING YOUR *REAL* NAME?

BECAUSE, MY DEAR, IT IS NOT *ENGLISH* - AT LEAST, NOT THE ENGLISH *YOU* SPEAK. RATHER, AN ENGLISH THAT IS TEN TIMES AS OLD AS YOUR VERSION

YOU SEE, I SPOKE *LITERALLY* OF THE TIME-STORM. I AM FROM THE *FORTIETH* CENTURY!

TWO THOUSAND YEARS IN YOUR FUTURE!

NOW, BEFORE YOU DELUGE ME WITH QUESTIONS, LET ME EXPLAIN HOW I CAME TO BE HERE...

ONE SOLAR YEAR AGO WE WERE SEIZED BY A MASSIVE DISRUPTION OF *TIME ITSELF!* MY AERIE, AND TWO HUNDRED SQUARE KILOMETERS AROUND WERE SUDDENLY HURLED INTO THIS TIME PERIOD. WE HAVE SINCE DISCOVERED OTHER AREAS THAT ARE SIMILARLY CHANGED, SO THAT OTHER PARTS OF THE EARTH NOW EXIST AS "POCKETS" OF OTHER TIMES.

I BEGIN TO SEE THE LIGHT. IKEI SAID SUCH DISTORTION WAS POSSIBLE, BUT ONLY THRU THE USE OF TREMENDOUS ENERGIES - ENERGIES SUCH AS ARE UNLEASHED BY THE DETONATION OF *SUPER-ATOMICS*.

EXACTLY! SUCH POWER CAUSES "*RIPS*" IN TIME, SO THAT PARTS FLOW FROM ONE SIDE TO THE OTHER...

BUT THERE IS MORE TO IT THAN THAT, CAPTAIN. YOU SEE, I AM AN HISTORIAN, AND I SPECIALIZE IN YOUR LATE 20th CENTURY...

AND I CAN TELL YOU THAT, SO FAR AS MY STUDIES SHOW, YOUR THIRD WORLD WAR *NEVER HAPPENED!*

NOW, JUST HOLD ON, MISTER! IT'S ENCOURAGING THAT EARTH WILL HAVE PULLED ITSELF TOGETHER AGAIN BY YOUR TIME, BUT YOU CAN'T JUST *DISMISS* THE ANNIHILATION OF SEVEN BILLION PEOPLE!

WE HAVE "*DISMISSED*" NOTHING! NOR HAVE WE "PULLED OURSELVES TOGETHER" WE DID NOT *NEED* TO! A WORLD WAR WAS *NARROWLY AVERTED* IN YOUR YEAR 1996, AND A NEW WAVE OF WORLD PEACE BEGAN.

IT ENDURED UNTIL THE BEGINNING OF THE CURRENT ICE AGE IN THE YEAR 2015.

YOU SEE, MY FRIENDS, MY STUDY OF YOUR TIMES COMES NOT FROM PORING OVER DUSTY VOLUMNS OF HISTORY, BUT FROM PRACTICAL EXPERIENCE! IN THE YEAR 3026 A WORKING TIME PORTAL WAS DEVELOPED HERE, IN THE AERIE, AND MY FAMILY HAS SPENT MORE THAN A CENTURY STUDYING THE PAST AT FIRST HAND...

AND THAT IS HOW I KNOW YOUR WAR SHOULD NOT HAVE OCCURRED!

AND WHAT IS MORE, SOMEHOW YOUR IMPOSSIBLE WAR HAS CANCELLED OUT *MY* TIME!

I HAVE USED THE PORTAL TO VISIT MY AGE, AND THERE IS ONLY THE ICE. MY CIVILIZATION NO LONGER EXISTS!

I AM *TRAPPED* HERE!

IS IT POSSIBLE YOU'RE NOT FROM *OUR* FUTURE, BUT THAT OF SOME OTHER, *ALTERNATE* EARTH?"

* SEE LAST ISSUE EDITOR

BUT, BEFORE THE MAN CALLED TEMPEST CAN ANSWER...

SHRIEK!

CHINZIN! WHAT ON *EARTH!?*

BUT, THE TINY, EMPATHIC CREATURE IS GONE IN AN INSTANT...

JUST AS THE REASON FOR HIS CONSTERNATION BECOMES APPARENT

CHIEFTAIN! *RED ALERT!*

THE *YETI* ARE ATTACKING THE SOUTH FACE!

YETI?! HEY, DOES THAT MEAN WHAT I *THINK* IT DOES?

VERY PROBABLY, SINCE IT IS A TERM I BORROWED FROM YOUR OWN AGE, CAPTAIN!

HURRY! THIS COULD BE THE START OF A MAIN OFFENSIVE!

WE'RE HOLDING OUR OWN, CHIEFTAIN, BUT THERE'S A SUBSTANTIAL FORCE MASSING···

MAINTAIN RED ALERT ON ALL FRONTS THIS COULD BE A DIVERSIONARY TACTIC··

TEMPEST THESE YETI — WHAT *ARE* THEY?

WE CANNOT BE SURE, CAPTAIN. THEY FIRST APPEARED SOME FIVE MONTHS AGO, AND ATTACKED US WITHOUT REASON!

I BELIEVE THEY MAY BE FROM A LATER PERIOD OF THIS ICE AGE - PERHAPS AS MUCH A 5000 YEARS IN YOUR FUTURE··

SEE FOR YOUR SELVES!

THE YETI!

"HIDEOUS," SHIVERS JILL "WHERE ON EARTH COULD THEY HAVE COME FROM?"

ΨΣΦΩΛ

ΓΣΦΔΛΓ

"PERHAPS NOT *EARTH* AT ALL," FROWNS TEMPEST "THEY SEEM TO REPRESENT LIFE OF A TOTALLY DIFFERENT ORDER···

"OUR WEAPONS *DO NOT AFFECT THEM!*"

BRUPTLY

HERE IS A CRASH OF SHATTERING PLEXIGLASS, ACCOMPANIED BY A RUSH OF COLD, COLD AIR

ILL HAS A MOMENTARY IMPRESSION OF GREAT FURRY FORMS AMID GLEAM ING SHARDS...

HEN ..

ATTLE IS JOINED

EIR WEAPONS USE LESS, THE DEFENDERS ARE REDUCED TO BASIC HAND TO HAND COMBAT

SITUATION IN WHICH KUNO IS COMPLETELY AT HOME

ALF A DOZEN WHITE-FURRED CREATURES FALL BEFORE HIS THUNDEROUS BLOWS

OYD ELLIS CHOOSES ANOTHER APPROACH

BETTER LET *ME* HAVE THAT TOY, SNOWEY!

YOU MIGHT *HURT* YOURSELF

NOW, LET'S SEE HOW RESISTANT YOU ARE TO *YOUR OWN WEAPONS!*

HE STENCH OF BURNING FUR AND FLESH ERUPTS OVER THE BATTLEFIELD

ACROSS THE TUMULT OF BATTLE A *BASSO PROFUNDO* VOICE BOOMS OUT!

THAT'S IT, CAPTAIN!

BY THUNDER, WE'LL HAVE THEM ON THE RUN, THIS TIME!

NO SOONER VOICED, THAN REALIZED.

FACED WITH THEIR OWN TECHNOLOGY, THE YETI BEAT A HASTY RETREAT

"THEY ARE ROUTED, CHIEFTAIN," CALLS ONE OF THE ROBOT TECHNICIANS...

THEN, "SMILES TEMPEST," FOR NOW, AT LEAST, WE HAVE WON!"

AND LARGELY THANKS TO *YOU*, CAPTAIN. YOUR OFFENSE WAS INDEED OUR BEST *DEFENSE!*

MY PLEASURE, TEMPEST. AND OUR OWN CASUALTIES WERE LIGHT.

LIGHT, BUT NOT INSIGNIFICANT, CAPTAIN

CHIEFTAIN, CHINZIN IS *DEAD*. HE THREW HIMSELF IN FRONT OF A BLAST MEANT FOR ME

WHAT.? *NOOO!* LET ME *HAVE* HIM!

A TEAR TREMBLES IN THE DEEP CORNER OF THE BIG MAN'S EYE.

CHINZIN LITTLE CHINZIN!

MUST WAR ALWAYS BE THE SAME?

MUST IT EVER BE THE INNOCENTS WHO PERISH?

M

T IS A FEW HOURS LATER...

HE AERIE IS ONCE AGAIN A BUSTLE OF ACTIVITY AS REPAIRS ARE CARRIED OUT ON PERSONNEL AND PROPERTY.

ND, IN THE QUARTERS PROVIDED OUR FOUR FRIENDS·

I'M GLAD TO SEE YOU FUTUR· IANS ARE AS FOND OF YOUR COMFORT AS WE WERE BUT, WHERE DOES ALL THIS WOOD AND FUR COME FROM?

EVERYTHING IS GROWN ARTIFICIALLY, IN BLOCKS OR SHEETS, IN OUR BIO STAT FACTORIES I'LL SHOW THEM TO YOU, IF YOU SO WISH.

BUT, RIGHT NOW, WE HAVE SOME TOKENS OF OUR GRATI· TUDE FOR YOUR ASSISTANCE

PLEASE ACCEPT THESE GARMENTS AS REPLACEMENTS FOR YOUR OWN BATTLE WORN CLOTHING···

MMM - NICE MATERIAL - WHAT IS IT?

FORM UNKNOWN IN YOUR TIME," SAYS CAMEO. IT COM· BINES THE STRENGTH OF CHAIN· MAIL WITH THE COMFORT OF SILK

PERFECT FIT! HOW DID YOU KNOW MY SIZE?

WE DIDN'T NEED TO. THE CLOTH HAS AN UN· STABLE AT· OMIC STRUC· TURE. ONE SIZE FITS ALL···

WELL, HOW DO I LOOK?

FAAANTASTIC! WHERE'S MINE?

INCREDIBLE! THE FIT, THE TEXTURE! I FEEL LIKE CAPTAIN ATOM!

THE MATERIAL WILL MAINTAIN YOUR TEMPERATURE AT A COMFORTABLE LEVEL, EXPLAINS TEMPEST. "AND IT HAS HIGH ADHESION. AN OBJECT PLACED AGAINST IT WILL REMAIN UNTIL REMOVED...

WONDERFUL! ONE IS AWARE OF THE MATERIAL ONLY IN A MOST PLEASANT WAY!

IT IS ... IT IS LIKE A WARM, FRIENDLY HUG...

BUT...

HMPH! KUNO NOT SURE HE WANT TO WEAR STRANGE ROBES!

"C'MON, KUNO! WE'VE ALL BEEN TOGETHER A YEAR NOW! THIS WILL MAKE US A REAL TEAM!

ALRIGHT, FOR JIH, KUNO WEAR.

BUT THAT NOT MEAN KUNO LIKE.

A FEW MOMENTS LATER...

KUNO! YOU LOOK GREAT!

THIS NOT TOO BAD!

BUT KUNO KEEP HIS OLD CLOTHES, JUST IN CASE...

WILIGHT, ONE WEEK LATER...

SORRY TO DISTURB YOUR PRIVACY, SIR, BUT CAMEO SAID YOU WANTED TO SPEAK WITH ME...?

THAT IS QUITE ALRIGHT, CAPTAIN. I HAVE DEVELOPED AN UNFORTUNATE TENDENCY TO *BROOD* OF LATE...

I WELCOME ANYTHING WHICH SHAKES ME FREE OF MY OWN THOUGHTS...

YOU RECALL THE SUGGESTION MISS MALDEN MADE BEFORE THE YETI ATTACKED? THAT I MIGHT BE FROM ANOTHER DIMENSION, NOT THE FUTURE?

YES. HAVE YOU REACHED A DECISION ON THAT?

I HAVE HAD MY TECHNICIANS WORKING ON THE PROBLEM ALL WEEK. THEY BELIEVE AN ENTIRELY DIFFERENT POWER UTILIZATION CURVE WOULD BE REQUIRED TO ACHIEVE AN INTER-DIMENSIONAL SLIP. I'M AFRAID THE ORIGINAL THEORY STANDS, CAPTAIN...

I *AM* FROM YOUR FUTURE – BUT A FUTURE WHICH DOES NOT MATCH THE TIME-LINES CREATED BY YOUR PAST...

UNTIL WE CAN LEARN THE REASON FOR THE DISCREPANCY, I AM TRAPPED IN YOUR CENTURY...

FOR A MOMENT HIS HAND BRUSHES THE EMPTY SPACE ON HIS LEFT SHOULDER, AND HIS EYES GROW DISTANT.

AT LAST, HE TURNS, AND THERE IS THE OLD BRAVADO IN HIS VOICE ONCE MORE...

COME, CAPTAIN. CAMEO HAS OUR SUPPER WAITING, AND WE HAVE MANY PLANS TO LAY...

FOR NOW, AT LEAST, WE HAVE OUR VICTORY!

VICTORY, YES...

BUT A VICTORY DOES NOT ALWAYS MEAN...

HAPPY ENDING...

END

special offer from CHARLTON COMICS WITH EACH SUBSCRIPTION
(OF ANY ONE TITLE)

FREE

THE COMIC BOOK GUIDE FOR THE ARTIST / WRITER / LETTERER

- 32 Pages!
- Illustrated!
- Loaded with facts!
- Digest size!
- A must for the beginner!

$1.80 PER TITLE! SUBSCRIBE! MAILED FLAT IN A PROTECTIVE ENVELOPE

ANIMATED

- ☐ BARNEY and BETTY RUBBLE $1.80
- ☐ BEETLE BAILEY $1.80
- ☐ BLONDIE $1.80
- ☐ DINO $1.80
- ☐ FLINTSTONES $1.80
- ☐ GREAT GAZOO $1.80
- ☐ GREAT GRAPE APE $1.80
- ☐ HONG KONG PHOOEY $1.80
- ☐ PEBBLES and BAMM-BAMM $1.80
- ☐ POPEYE $1.80
- ☐ SARGE SNORKEL $1.80
- ☐ SCOOBY DOO $1.80
- ☐ SPEED BUGGY $1.80
- ☐ VALLEY of the DINOSAURS $1.80
- ☐ YOGI BEAR $1.80

ROMANCE

- ☐ FOR LOVERS ONLY $1.80
- ☐ I LOVE YOU $1.80
- ☐ JUST MARRIED $1.80
- ☐ LOVE DIARY $1.80
- ☐ MY ONLY LOVE $1.80
- ☐ SECRET ROMANCE $1.80
- ☐ SECRETS of YOUNG BRIDES $1.80
- ☐ TEEN CONFESSIONS $1.80

MYSTERY

- ☐ GHOST MANOR $1.80
- ☐ GHOSTLY HAUNTS $1.80
- ☐ GHOSTLY TALES $1.80
- ☐ HAUNTED $1.80
- ☐ MANY GHOSTS OF DR. GRAVES $1.80
- ☐ MONSTER HUNTERS $1.80
- ☐ SCARY TALES $1.80

WESTERN

- ☐ BILLY the KID $1.80

WAR

- ☐ FIGHTIN' ARMY $1.80
- ☐ FIGHTIN' MARINES $1.80
- ☐ WAR $1.80

SPECIAL ADVENTURE

- ☐ EMERGENCY! $1.80
- ☐ KORG $1.80
- ☐ PHANTOM $1.80
- ☐ SIX MILLION DOLLAR MAN $1.80
- ☐ SPACE: 1999 $1.80

Fill in your NAME and ADDRESS below and return with $1.80 for each 6-ISSUE SUBSCRIPTION. MAIL TO: CHARLTON COMICS, SUBSCRIPTION DEPT. 73, CHARLTON BUILDING, DERBY, CT. 06418.

(Please Print)

Name _____ Age ____

Address _____

City _____ State _____ Zip _____

(Canada: Add 25¢ for each subscription order, Foreign: Add 50¢)